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EDUCATION ISSUE

THE

Commonweal

WORLD HE NEVER MADE

The Alienated Professor

by Frederick D. Wilhelmsen

IN THE PRESIDENTIAL CAMPAIGN

Signs and Symbols

by Lyman Bryson

ADULT EDUCATION

Search for Meaning

by Russell Barta

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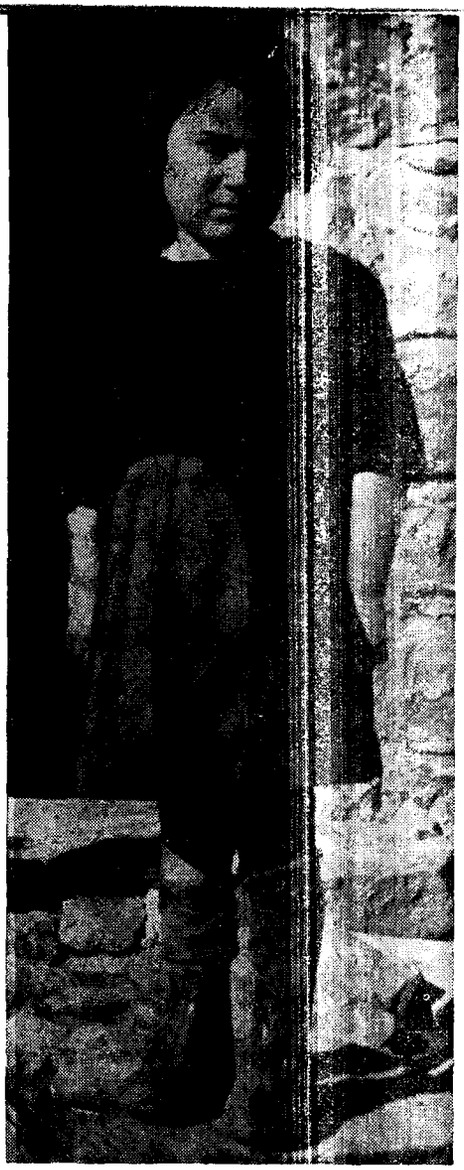

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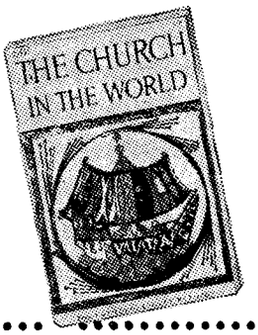

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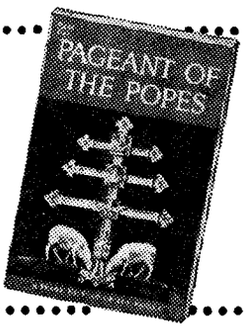

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The
Commonweal
A Weekly Review of Public Affairs, Literature, and the Arts
THIRTY-SECOND YEAR OF PUBLICATION

week by week

HIGHER EDUCATION

THIS, a special Education issue of The Commonweal, contains two articles which, we feel, touch upon one of the most persistent problems currently facing higher education in America: whether or not an opportunity for college education can be extended to everyone who wants it without dangerously diluting the content of education and transforming the teacher from the Socratic "midwife of ideas" into a provider of services, a waiter who brings whatever the customer has selected from the menu-like curriculum.

Russell Barta's article on a new approach to adult education and Frederick D. Wilhelmsen's article on the professor alienated within a mass society make their own analysis of and comment upon these pressing educational problems. Almost more significant, however, than the content of these two articles is the fact that they were written at all; Mr. Barta's article shows that freshly imaginative solutions can help to solve old and stubborn problems, and Mr. Wilhelmsen's sharp attack on current educational principles and practices shows that the capacity for self-criticism among educators is not dead. Mr. Barta and Mr. Wilhelmsen are not lifting lone voices; their attitudes are characteristic of what seem to us growing numbers of educators who are neither complacent about the past nor comfortable about the present. In that fact are encouraging signs for the future.

Thus, the recent conference of the Association for Higher Education addressed itself to the question: "On the assumption that there will soon be many more students; more money, but not enough and not soon enough—how can we maintain and improve the quality of instruction?" It was a realistic question, and brought forth some realistic answers, including a greater and more imaginative use of TV and film, freeing the teacher from the "chores" that often keep him from closer contacts with his students—and his subject—and reducing the number but broadening the scope of courses to deal with "issues and questions which can evoke genuine concern."

A SIMILAR realism of approach and capacity for critical self-scrutiny is increasingly evident among Catholic educators. Father J. Courtney Murray, in the Christianity Issue of *Life*, warned that anti-intellectualism was one of the gravest dangers to American Catholicism. Last spring Father John Tracy Ellis of the Catholic University, in addressing the Catholic Commission on Intellectual and Cultural Affairs, decried the failure of American Catholic education to produce intellectual leaders. Here Father Ellis touched some sensitive nerves among Catholic educators, but he touched even more alert minds; his address was widely circulated and discussed on Catholic campuses throughout the country, and one session of the National Catholic Educational Association this spring will be devoted to the "implications of Father Ellis' address."

The Association itself, significantly enough, is in no more of a mood for gratuitous self-congratulation than are such outstanding Catholic educators and scholars as Father Ellis and Father Murray. It has chosen for its convention theme a topic calculated to disturb complacency and stimulate imaginative thought: "Better Schools for Better Times."

It would be idle to pretend that the discussions at the convention of the National Catholic Educational Association will come up with complete solutions to the problems which face Catholic educators. Nor did the conference of the National Association for Higher Education distill a panacea for its problems. The significant thing is that groups of educators throughout the country are willing to face their problems honestly and search for their solutions strenuously.

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CANDLES, particularly tall ones on the gradines of an altar, at times seem perversely resistant to all attempts to light them. When last extinguished, wicks may have been pressed into the molten wax . . . snapped off close to their bases . . . or cocked at awkward angles. In any event, time drags and exasperation mounts as the altar boy or sacristan seeks to effect combustion with the tip of his taper lighter.

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Education in a democracy generates its own peculiar problems; it will always be beset by the tensions between educating for quality or for quantity, and will continue to labor against apathy and mediocrity on both sides of the teacher's desk. Its functioning will continue to be hampered, in all probability, by the reluctance of parents and politicians to pay for the kind of education they claim to want for their children. But the cause of education in America, despite these shortcomings, will still be well served if enough educators continue their present refusal to be satisfied.

A CASE FOR CONSISTENCY

IN A NUMBER of countries, a comparatively minor incident or the speech of an American diplomat is all that is needed to antagonize (or occasionally to please) a wide public. American officials have recently succeeded in making several widely publicized statements that pleased French, Indonesians, Greeks and Cypriotes and greatly displeased Algerians, Dutch and British. Mr. Dulles' statement on Goa is still resented.

What if the United States were once and for all to announce to the world that, come what may, we are unalterably opposed to colonialism? This is traditional American doctrine; its clear enunciation at this time would produce advantages akin to those resulting from M. Pineau's recent outspoken presentation of French policy. If we were to stick to this principle through thick and thin, not making exceptions in certain cases where our principal allies are involved, much would be gained. European powers would no longer look to this country for moral support in colonial crises; the Bandung world would harbor fewer substantial misgivings as to our sincerity. Besides, the aggressive designs of the Soviet Union and Communist China would stand out in marked contrast.

Firm adherence to this general principle need not mean automatic American support for every claim against a colonial power. Each case would also involve such elements as the present stage of native development and the good of the world community. But the American viewpoint as to the eventual objective and the need for sincere and consistent effort to bring it about would be beyond debate. Once this general commitment was recognized by national chancelleries and various rebel headquarters, American officials would be under less compulsion to intervene even implicitly in specific colonial disputes.

EXIT MR. STEVENSON?

POLITICS is not a sentimental business, and now that he has taken a bad set-back in Minnesota, Adlai Stevenson will find few professional politicos to sit and weep for him. And, in a way, this is fair enough. For although it is Senator Kefauver who has been playing the role of "the people's candidate" to the hilt, the enthusiasm for Adlai Stevenson in the 1952 campaign came from the people, not the professionals. At that time professional politicians were sure Mr. Stevenson was too much of an intellectual, speaking way over the heads of the voters; they never felt really at home with him. But, like Dwight D. Eisenhower, Governor Stevenson in that campaign demonstrated his ability to arouse enthusiasm among non-professionals, and it was largely to this fact that he owed his twenty-seven million votes, not to the efforts of the professionals.

Party leaders respect success, however, even when they do not understand it, and this time Mr. Stevenson started off with more support from the practical politicians. And, as the campaign came closer and closer, his standing in the Party got better and better, for he looked like the only candidate able to bridge the vast differences inside the Democratic Party. Then came defeat in Minnesota, and all was changed. If Adlai Stevenson has indeed lost his magic touch, sentiment will not save him; he will be dumped, without ceremony.

Has he lost the old magic, though? It may be that his future is as black as the experts are now saying. Senator Kefauver's manager certainly seems confident enough; witness his ungracious statement that Mr. Stevenson might be considered for second place on the ticket—*if* he improved his vote-getting ability. But Senator Kefauver remains unacceptable to large sections of the Party, and his victory in Minnesota has not helped him as much as it has the dark horses. And who among these candidates stands any real chance of unifying a badly split Party and of commanding national attention in a campaign against Mr. Eisenhower? All in all, it still seems to us much too early to write Adlai Stevenson's political obituary.

SHORT HAULS

FOR a while there was wide support for the view that this nation's vast highway needs could be met largely through self-liquidating toll roads. Invariably traffic seemed to exceed the en-

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gineering estimates for new superhighways; such projects apparently could be multiplied without limit. It therefore must come as a shock to learn that last year projects costing some three and a half billion dollars have been postponed or scheduled for reexamination—an amount five times that of new toll road financing.

The experience of Indiana and Ohio road authorities may have done much to change the prospect. Whereas the mountainous character of surrounding terrain attracts truckers to the Pennsylvania Turnpike, Ohio and Indiana have many comparatively level toll-free secondary roads. Experts say that self-liquidating toll roads will work only as links between nearby populous cities; far-flung national highways for commerce, pleasure and defence will have to depend on government financing.

COMMUNIST REACTION

MR. KHRUSHCHEV'S yet unpublished denunciation of Stalin continues to draw excited and disturbed reactions from countries around the world. Aside from a common assumption that such an open, severe attack was a mark of the new regime's self-confidence, little else was agreed upon. In the British press, for example, estimates ranged widely. Some commentators spoke of Mr. Khrushchev's speech as if it were a master stroke in a plan which only he knew and whose results only he could accurately foretell. Others wrote as if Mr. Khrushchev had gravely miscalculated the effects of his speech.

But even those whose speculation is most informed are committed to the empirical test of watching those areas where the disturbance is most evident. History provides only poor analogies for the present situation. It has not previously seen a totalitarian organization, composed largely of members who have been taught for decades to give unswerving allegiance to an "infallible" leader, suddenly called upon to accept his collaborators' description of him as bestial, murderous and mad. The most tortuous intellectual adjustment that has been demanded of Communists in the past is nothing to the present demand. Within Russia, history itself is anguished and refuses to be taught. For Mr. Khrushchev's scathing criticism has destroyed the value of Communist textbooks dealing with the recent past, and until a new "history" can be constructed from the rubble it must go untaught.

Early reactions from the Communist parties outside of Russia indicate that they will probably follow the established pattern and accept the edict from Moscow. The Italian Communist Party, for example, has approved the decision. And in East Germany the Communists reaffirmed their loyalty to Walter Ulbricht, calling him their undisputed leader. But the expected pattern is more difficult to follow today. After Mr. Togliatti of Italy lashed out in uneasy self-defense, he was severely and surprisingly criticized by the Italian Socialists. And when many victims of Communist purges are being rehabilitated, even such leaders as Herr Ulbricht may be troubled by ghosts of the past.

The difficulties Communists face in explaining the present situation without calling themselves either dupes or knaves are well illustrated by the *Daily Worker*. One reporter asks himself how he would account for his past—and inaccurate—coverage of Moscow news. Apparently accepting Mr. Khrushchev's criticism of Stalin as true, he replies: "but it was only after Stalin died that these facts began to come out." He admitted that he knew but did not write "that there was a tremendous overemphasis on security and police in Soviet life. The rationalization in my own mind was that it was necessary for defense against would-be wreckers." The mind that can, so calmly, admit the rationalization of a "security system" which could allow and keep secret the appalling crimes Mr. Khrushchev attributes to Stalin could probably rationalize anything.

But such rationalization may prove too much for many less committed minds. And, in a time of "friendly relations," it will be the continuing task of the free world to remind itself and the Communists that a system which can allow such crimes and such rationalizations is not calculated to produce sweetness and light.

NEXT WEEK

SAM HYNES writes about the current development of the "Poor Sod" school of English novelists.

"The hero is trapped by nature in a prison which is partly the welfare state, and partly his own social and psychological situation; his progress through the novels is through a series of ludicrous and usually humiliating prat-falls to a resolution that is either a cynical submission to the prison rules, or a kind of victory via escape—which may in itself seem a defeat. In either case, the forces which work upon him are humiliating, abrasive, and overpowering."

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The Alienated Professor

"ONLY THE NAIVE ARE SHOCKED BY THE TRANSFORMATION OF THE AMERICAN UNIVERSITY INTO AN ACADEMIC CIRCUS"

FREDERICK D. WILHELMSEN

TODAY an imposing body of literature laments the trivialities and banalities of academic routine, making it a burlesque of the mass society from which it recruits its servants and to which it ministers with servile solicitude. But however ironic it might be, only the naive are shocked by the transformation of the American university into an academic circus. It is perfectly natural that a university should both instruct *and* be instructed by the world from which it comes. This has always been the way with those institutions which are the bulwark of temporal society—state, army, university: prince, soldier, scholar, each represents the society which created him for its own needs.

The great universities of medieval Christendom put Europe to school, but the matter of instruction was supplied by Christendom itself. Nor are the Middle Ages a lonely instance of the dependence of the academy on society. In every age, a vigorous university attracted the talent of the nation; it took on the color of the historic order which gave it birth. It did this not as a duty, but as a matter of cultural necessity. The ideal of a University of Utopia —the university of Robert Maynard Hutchins—is the dream of a rationalist: no man has ever been to the University of Utopia, and only ghosts would care to go.

The American university professor, if he was born after the first World War, has come out of a mass society; every time he enters a class room, he faces men and women born of a mass society; for better or worse, he must work with the myths and symbols which are the yeast of that mass society.

That our American instructors and professors reflect a society of the mass may be deplorable, but it is inevitable; that this mass society is altering the traditional relationship between community and academy is *not* inevitable. A new ideal of the role of the professor is sweeping American education and, should it gain the day, the traditional names will survive, but the professor will have become a new thing.

Mr. Wilhelmsen is a member of the Philosophy faculty at Santa Clara University.

To understand the crisis currently facing the professor in our land, we must contrast the traditional and the contemporary ideals by seeing them in the light of the historic forces which gave them birth. Only in this manner can we understand why society is encroaching upon the immemorial status of the scholar, threatening his very existence, threatening American life itself.

THE *Magister,* in the old sense of the term, is a lover of wisdom. He is a man who pursues a subject simply because the subject of itself is worth pursuing. It is only later in life that the man of contemplation, the scholar, becomes an instructor, a professor of his discipline. Teaching as an end in itself may be primary in the minds of those instructing the very young. Teaching is an afterthought for the scholar. The man who *is* a scholar—in reality or intention—only then becomes a teacher. His reasons may be one or many, but the deepest of them all stands beyond personal choice: it is rooted in the very being of knowledge. Contemplation naturally flows into action; the truth demands that it be spoken, that it be communicated; when men know and love reality, they must share the secret of their hearts with a world of persons.

First committed to a subject—to an order of reality understood and cherished for itself—the scholar then becomes committed to leading his students into that world which he has made his own. He takes up a dual role: one of study, leisure, contemplation; one of art, communication, seduction. The Western world has largely respected this dual life. It has left the scholar free so that he might meditate and bring to fullness the light which was given him. The West has respected his privacy because the West has known that truth, the common patrimony of the race, always comes privately to each man through the prism of his own soul.

Dedication to subject and student: this, society has always had from the master. The right to pursue a subject to its last conclusions and most profound

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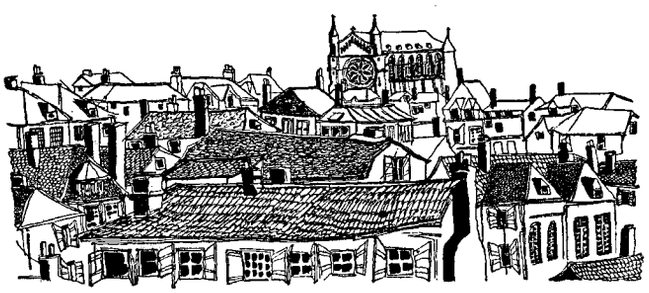
insights; the leisure with which to do so; the right to teach as one saw fit: this, the master has always had from society. Here was a mutual recognition of rights, a pact sealed by law and sanctified by tradition. When the Faculty of the University of Halle petitioned the last German Emperor, Wilhelm II, to dismiss a professor because of his bizarre opinions, the Emperor answered that the faculty had always wanted academic freedom and he would be the last man to take it from one of its members. Here the state was a better defender of the rights of learning than the academy. And if this was so, it was because the state had been well instructed for centuries in the rights of the academy by the University herself.

The venerable institutions of the continent, the great names of Oxford and Cambridge, our older American colleges of the Atlantic seaboard—these were Republics of Learning in the full sense of the term; they were places where the faculty laid down the conditions of admission to its body, recruited its membership, and stood by its own. Cranky, proud, often obscurantist, always vain—the professor was a member of a company honored for its learning and respected for its freedom.

THINGS are not what they were in the grove of learning. It is said by many that the independence of the teacher is threatened today because society has put him to use for its own ends. The judgment does not cut deep enough. Society has always put the scholar to use and always will. But today's society puts the scholar to use with a difference.

Before the advent of the new man, the man of the masses—Juenger's "Worker"—the scholar was able to see to it (with a cunning belying his reputation)



that he was used only on his own terms. He served others by being himself. His was the ideal of Socrates, if not of Augustine. Our civilization raised the scholar to the dignity of his estate because our civilization could not have come into its own without him. The West created the scholar, but the West created him free. The scholar represented the good of society by representing the truth which was in him. And he was buttressed by a culture convinced of the essential value of the life of contemplation and leisure, by a society which did not equate the good life with the life of work and production.

Today the community wants the professor as ever; in truth, needs him desperately; is even willing—or so we hear and read daily—to alleviate his shabby poverty, to ease the odiousness of loyalty oaths, to remove the stigma of second-class citizenship: society will do these things provided, and only provided, that the scholar serve the community on *its* own terms.

The shift in the relations between teacher and community cannot be put down to some supposedly inherent anti-intellectual bent in the American people, much less to any mass hysteria against "liberals." Again these judgments do not cut deep enough. They satisfy nobody with a sense of history.

A new man is now born in the West, a young giant just coming into his own. He is a man who values work for its own sake; he has set before himself the goal of making over the whole of creation. For this man production is an end in itself, and knowledge and power are one. When the new man turns his attention to leisure and contemplation, they shrivel from high ends to servile instruments; the new man debases them to mere recreation, so that he might be refreshed for the sake of the work still to be done, the work of carving a heaven within history. When he turns to education, he confronts an older ideal he cannot tolerate, that of disinterested activity. This is a menace to his very existence. And the conviction is spreading that the university, and the men who staff it, exist for the immediate practical ends of the new community of the mass.

This conviction is the explicit dogma of the schools of education which now presume to dictate to their peers. The conviction is sunk deep within the souls of men who officially give lip service to the older ideal: they tip their hand and wear their bad conscience publicly when they justify a humane education by its ultimate utility. Others do not really know the life of contemplation because they were only given, I will not say its skeleton, but a bag of bones by men who were burlesques of the dignity they espoused. Many, mistaking wisdom for a rack of abstract propositions or for a list of books separated from the march and counter-march of history, now turn, in understandable disgust, to the proponents of "education for democracy," those apostles of the new barbarism of the playground.

THE SCHOLAR—whose life was once a fruitful resolution of the tension, the very paradox, of contemplation and action—now finds himself in a hideously ambivalent situation wherein his ancient rights have withered under the clinical efficiency of a university which has ceased to be a republic of

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learning and which has largely become an employer of technicians and specialists. The scholar finds himself the creature of an administration which has either surrendered to "educationalism" or which is fighting a rearguard action against it. The scholar is faced almost daily with the necessity of betraying his subject or jeopardizing his livelihood and the bread of his children. His first duty being to his family, he very sensibly sells out.

Age brings its own routine and an acceptance of evils judged inevitable and hailed with cynicism if not good grace. It is not so, however, with the younger professor schooled in the older tradition. In this, the winter of his youth, he confronts students whose minds have been ravaged, sometimes beyond repair, by an appalling system of secondary education, and simultaneously he is haunted by a dream of the truth seen and loved in all its splendor. He does the best he can. He resigns himself to working within the framework of an educational system dedicated to the mass training of millions of intellectually depressed post-adolescents, many of whom would serve themselves and their nation better in some other walk of life.

As Father Walter Ong pointed out recently in the pages of The Commonweal, we are moving into an age of "service," into an age wherein industry consciously plans and charts each curve of the human heart and then works out rational techniques for the satisfaction of the wants it has discovered. The new emphasis on smiling service has invaded the university and is sharpening the ambivalent position of the teacher in American society. The scholar in the old fashioned sense of the word was largely an "inner" or "tradition-directed" person, usually a mingling of both. His public life on the rostrum was the bloom of an intense inner life of struggle whose flavor was a vision of the truth. The master communicated a revelation. Teaching followed learning. "And gladly wolde he lerne, and gladly teche." The "age of service" is changing this. Today Chaucer would have to write: "And gladly wolde he teche, and gladly lerne."

The university and those who staff it are now expected to follow the techniques made popular by mass industry and mass entertainment. The university makes a dispassionate analysis of the wants of the community and then recruits a staff which is instructed to meet those wants. The scholar must trim his subject to fit the way of life chosen by the majority of his students. The scholar, in short, must learn to conform himself to the immediate needs of society. This is something altogether new (although there are analogies to it in the medieval university). This adjustment means that the teacher must become an "other-directed" personality, a man whose inner life is largely a fluid response to an ever-shifting society which will accept him the more, the better he plays the chameleon.

This ambiguous role of the teacher is sharpened even further by the uneasy position he occupies in modern America. The responsibilities which are one with the life of learning demand that the scholar pass judgment on the society in which he finds himself. Criticism is a duty the "public philosophy" of the West demands of every man committed to the teaching of youth on an advanced level of instruction. An education is without substance if a man or woman goes away from it without being shown the historic

and mythic antecedents of his or her own soul. Education should locate a man within history. In this sense of the term, education is an act of self-discovery and a judgment upon the self thus discovered, an act whereby a man recovers the past, grasps the present in its most profound and hidden currents, and thereby comes to know himself in depth as well as breadth. This calls for a kind of "submarine" scholarship, scholarship which does not fear to plunge into the mythic pre-conscious of modern man. And it is precisely this kind of scholarship and criticism in which American education at large is desperately weak, Catholic as well as non-Catholic.

CATHOLIC scholarship has grown out of an immigrant minority anxious to conform itself to the pluralist patterns of American life. Typical of the inferiority complex found in all ghettos, the American Catholic university or college has often done all it could to minimize the differences between the Catholic *ethos* and that of the dominant post-Puritan society in which it found itself. (Thus Catholic philosophers have gone to almost absurd and certainly indecent lengths to prove that American political institutions are *really* the products of a scholastic and medieval tradition.) The American Catholic professor has been desperately embarrassed by his own immediate continental past; the glories of the Counter Reformation genius, arrogant and defiant; the unabashed splendour of the baroque, these ill fit a nation fed on the virtues of the frontier and *Poor Richard's Almanac*.

Until quite recently, therefore, American Catholic scholarship was neither fully integrated into American life nor totally cut away from older allegiances across

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the sea. The Catholic college has often solved its dilemma, quite unconsciously, by skipping over these cultural embarrassments and by concentrating almost exclusively upon educating in the abstract, in the ideal. It could do so because it had at hand both the tradition of scholastic philosophy and the blessing of *Aeterni Patris*. Thus the Catholic community of learning tends to reduce cultural and historic problems to philosophical formulae, and, although it does not lack the courage to judge, it frequently judges in a vacuum. The Catholic college often sends its students forth with neither past nor present; "educated" men without a culture, they lack a style of life.

Nor can we look for any "Judgment of the Nations" from the non-Catholic centers of learning. Dedicated to a tradition which has made a fetish of "objectivity" and a virtue of non-commitment, its professor often lacks the very habit of conclusion. Hardly present in scientific circles, non-commitment has become a polite convention within the humanities. The bloodless style with which one is forced to write the doctoral dissertation; the decline of the polemical essay; the suspicion of imaginative scholarship; the cult of the "open mind"—these things are making for the empty mind in both professor and student. Suspended between good and evil, the scholar is often expected to mince through life looking this way and that for "facts." Thus he reinforces the popular image of the teacher in America; when an American hears the *American* word "teacher," the image springing spontaneously to his imagination is that of a woman. (In Europe, by contrast, the teacher-image is almost savagely masculine.) A strong case can be made for the contention that the popular image no longer reflects the full reality of American life, but I for one would defend the popular myth in part. Men who lack the courage of commitment deserve little better than to be thought of as women.

THERE ARE many professors, of course, who want to penetrate our age and give their students a mature judgment on the times in which they live. But the teacher needs more than good will for such a task. To give a student a vision of himself so that he might come to know his soul (to use the language of St. Augustine), a teacher must be able to fuse a dozen disciplines into one wisdom, a wisdom exercised with prudence and love, and fortified by an imaginative insight into the paradoxes of life, into the fundamental decencies and limitations of human nature. The scholar who would teach a student to know himself must probe a soul, not an idea. He must understand a culture, not a problem. For every culture is lived, even played, before it is expressed in rational and articulate philosophical and political terms. Knowledge and love are exercised before they are thought through. But our scholarship, being largely attuned to ideas and "problems" rather than to things and persons, tends to make mere intellectuals, men at home in the world of ideology and in that curious realm known as "higher culture."

Thus an inner society of intellectuals is created, an esoteric community of gnostics talking to one another through the media of scholarly quarterlies and little magazines, specially subscribed radio stations, high fidelity recordings, and art theatres largely given over to European motion pictures. All these things are desirable and good, of course; it is crucial for the community of learning to build its own kind of life, to create a manner proper to itself. But the life being created today by the intellectual elite in America is hopelessly cut away from the soil of American society, from the dreams and aspirations of its citizenry. These alienated intellectuals make their living in a mass society; they secretly despise it, although they murmur the usual banalities about the impossibility of "turning back the clock," etc. Although they bear a pose of adjustment to the twentieth century, they have actually consigned their age to the devil. They have made their peace with the world by ignoring it. They have found a way to take their repose in a century given over to the pursuit of pure power. But their students go away unfed.

Yet more intense and ambivalent is the position of those teachers who have made an attempt to understand and communicate the meaning of the age to their students. These are men who have lived in the world of the mass; who know the popular soul; who are keenly aware that the academy cannot exist for long in isolation from the community—but who know that mass society has no place for the man of studied leisure and disinterested contemplation. The intellectual elite spoken of above would pronounce upon any of these men the judgment Mann's Lisabetta Ivanovna pronounced on Tonio Kröger: *"Sie sind ein Bürger"*—you are middle class, bourgeois at heart, you cannot stand living in isolation from your origins. And it may be true. There are those who think it not good for man to live alone. There are those of us who yearn for a fatherland.

America does possess this scholar, one who judges the nations; but the judgment he makes does not please him; it must, perforce, alienate him the more from the age he would have his students understand. Shorn of his ancient rights, plundered of his immemorial status, contemptuous of secret societies; alone, no longer buttressed by membership in a venerable company, proud of its prerogatives and firm in the defence of its own; sworn to the truth, he must tell it to those who have come to hear it. And it says that his world no longer wants him.

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Signs and Symbols

LYMAN BRYSON

AMERICA represents a civilization in which ideas are quickly transferred into action, and Americans generally are less skillful in making basic discoveries than in finding applications for the discoveries made by others. It is not surprising, therefore, that in America the current theoretical interest in the nature and functioning of symbols has quickly led to a practical interest in using them. Thus the whole field of symbolism is subject today to a number of different but simultaneous approaches; psychologists are digging into the symbolic structure of the psyche; critics are applying all kinds of semantic and psychological insights to the explanation of the arts; philosophers and sociologists are probing into the power exerted by symbols, and the "practical" men are, of course, experimenting with the manipulation of that power. Little wonder, then, that some sensitive prophets see the manipulation of symbols threatening to take a complete and tyrannous control over our lives.

An amusing, but significant, prediction of this kind can be found in John G. Schneider's current novel, *The Golden Kazoo,* which foretells the coming into complete power of the "Political Admind" by the campaign of 1960. "We citizens of the United States," remarks one of the characters, "have known, during our own few pages of history, rule by the Puritanical (or Theological) Mind, by the Agrarian, the Mercantile, the Imperialist, Conservative and Liberal Minds." Following these comes the Political Admind. Happily, the author-prophet predicts that it, too, shall eventually pass, but in the meantime, he suggests, it is what we are to live with and be governed by.

This prediction can be laughed at but not laughed off. There are, in fact, at least four elements in any political campaign, and the manipulation, conscious or unconscious, of emotion-charged symbols is one of them. The others are political principles, vote-getting machine organization, and real or imagined practical interests. The influence of political principles may be derided, but they still work and are sometimes the stubborn residue which gives the appearance of irrationality to the voting pattern of a given election when it is, in fact, the highest kind of reason. Political organization, too, is more important than most voters seem to realize. One of the shrewdest guesses as to why President Eisenhower defeated Adlai Stevenson in 1952 is that the Democratic local organizations, after too many years in power, had disintegrated. This was not, of course, the only reason, nor probably the decisive one, but it was a reason. The last campaign factor, material interest, can often seem intangible to the analyst, but it still will sway votes.

In the coming Presidential campaign, the management of symbols will certainly play a great part, even if we have not yet reached the state of the "Political Admind." The advertising agencies, however, will be retained for advice, and they will disregard the less explicit empiric methods of the standard-style politicians even more than they did in 1952 because in the campaign of 1956 public opinion will be more mixed and the outcome more clouded.

SINCE President Eisenhower has decided to run, he is compelled to play the part of protagonist in the drama—a hero to one party, a more-or-less vulnerable adversary to the other. This fact indicates that the Republican symbolism in the 1956 campaign will be quite different from that of 1952, in which the father-image of General Eisenhower played a great part, since he was then fresh from the job of "saving the world." It is significant, however, that the father-image, persuasive as it was, was rather quickly transformed, even during the campaign, into something more friendly and human. I predicted that it would be difficult to maintain the father-image throughout the 1952 campaign because "Ike's" moral simplicity and genuine humility would break through; I did not expect, however, that his "humanness" would have such an overpowering effect in establishing his personal popularity on a "common man" basis during his administration. This development was an unexpected boon to the Republican strategists.

Now, of course, these same strategists are faced with a difficult choice of symbols. The first great decision is whether to represent the President as the indestructible hero or as the wounded soldier; if the symbol is chosen of the wounded soldier willing to risk his life rather than let his country down, it will, for obvious reasons, have to be presented as forcefully as possible. Again, the Republican strategists have the task of making Mr. Eisenhower the symbol

Mr. Bryson, professor emeritus at Columbia University, contributed to the recently published *Symbols and Society.*

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of the Republican Administration; if future events cause him to change his present decision to run again, he may have to be thought of as the retiring hero who has appointed his heir. Since the father-image has been replaced by that of the friendly and "decent" representative of the people, a direct bequest of power to an heir may be considerably more difficult to handle than Mr. Eisenhower's present image as President.

THE DEMOCRATS, however, are not without slogan and symbol resources—and problems—of their own. Since we are considering only that aspect of the campaign, we can disregard the questions of a revived party organization and the shadowy presence of political principles, although they will play an important part. Further, the real or imagined material interests of several large groups of voters, such as the city workers and the farmers, will have to be melted into slogans. This suggests that the strategy for Adlai Stevenson and his friends, if he does get the nomination, will be to put forward symbols which take the spotlight off Mr. Stevenson himself and keep it on the loved and hated symbols of these groups. Perhaps this will be a campaign in which personal symbols manipulated on behalf of the Republicans in power (rather than the "record") will be used against the group-and-interest symbols of the Democrats.

Mr. Stevenson suffers politically from his natural wit. It is often said that those who call this a political handicap to a fine candidate and a brilliant, honest man are merely underestimating the American people. But to speak of the political limitations of Mr. Stevenson's wit is not the same thing as saying that he is too intellectual to be a great political leader. It is, however, well known to every one who works in the so-called mass media, those channels by which ideas may be either obfuscated or honestly popularized, that wit is dangerous and irony is fatal. The newly educated, the half-educated, the pseudo-conservative, all the people, in short, to whom "egghead" is an amusing term of hatred, find it difficult to trust a man who may be laughing at them or finding a jest over their heads. The clarity and sharpness of Stevenson's political comments, on the other hand, impress these same voters if they once succeed in piercing their prejudice and suspicion. Mr. Stevenson, furthermore, speaks for the Democrats, and the Democrats have always been the party of Americans on the make.

IF the above analysis, then, is anywhere near the difficult truth, the roles of the two parties as

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depicted in the standard political mythologies will be richly exemplified. It has always been alleged that the Republican Party, representing the social and economic elite and the rich men of the East, gets into power only by fooling the voters by hiding their own material intentions behind vague personal symbols and slogans. Whatever may be the justice of the accusation of government "for the rich," the campaign will probably have much of this usual character.

On the other hand, the Democrats, as the "Party of the People," have always been represented as fighting for the economic interests of the great majority of the people against the predators. By the oldest of political rules the material interests of minorities are sinister; the material interests of the majority are sacred. It has never been a serious handicap to the Democratic Party in this symbolic position to have had as standard-bearer an "aristocrat" (provided he was politically adroit) like Franklin D. Roosevelt, or an "egghead," (provided he was sufficiently serious) like Woodrow Wilson, or a small-town professional politician with streaks of greatness in him, like Harry Truman. The Democrats have marched under the banners of social purpose, have manipulated discontent, and have relied chiefly on attack. Their strategy of symbolic warfare, whether managed by party bosses or by the Admen whom they will now employ, can lay down a loose barrage. Thus they can probably evade the difficult problem of trying to discredit Mr. Eisenhower without seeming to be disrespectful. And if the ticket is headed by President Eisenhower with a vulnerable man for the vice-presidency, they will not have to adopt the politically dangerous tactic of making a real issue of the President's health.

It must not be thought, of course, that these manipulative aspects of the campaign, these devices of the Admen, will be decisive unless the other three factors converge. It would be very difficult for anyone to predict what the majority of the American people will think is their material advantage in the next four years, or what part a confused international situation may play in terms of both material interest and political principle. There may not seem to be much left of theoretical principle in present voting behavior, but it must be remembered that the South is roused again to the theoretical issue of state's rights. The Democrats may have been out of office long enough to have rebuilt their machines and the Republicans may not have been in office long enough to allow theirs to go to pieces. All of these factors still make the dawn of control by the Political Admind uncertain. Such happy complications may even postpone for a few more campaigns the dread time when we may be dominated by symbols without political meaning. We may even hope that such a calamity can be postponed forever.

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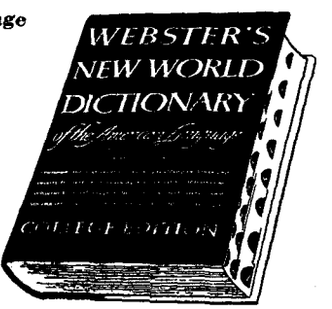

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AFTER OUR experience with such a program we can more readily summarize what we expect the Adult Education Centers to accomplish. On the one hand, we know we are confronted with students who are adults, and that these students are characterized by experience. On the other hand, we know we live in a culture, in a society, in a world which is being characterized more and more by general observers, as meaningless and empty. We also know that the people who attend our adult education program, by-and-large, regardless of their economic position, will be people who are not the officials of the system (people, that is, who make the decisions in the various areas of life) but the people who are the represented ones. Not only do they have the problem of meaning, of trying to make sense of their own experience in relationship to the larger society, they are also faced with the problem of responsibility, that is, how to exert responsibility on the historical process.

In view of all this, it seems to us that our adult education program has as one of its major challenges to help adults achieve meaning in their experience. What does this mean? It means that at the Centers, regardless of what is taught, regardless of the title of the course, the discussion must lead inevitably to the implication of what is being discussed for the human personality, so that our students become preoccupied with the question of what it means to be a "person conscious of his own responsibility and of his own views." Thus, our Centers become an invitation to the "fullness of life," the mark of a true people.

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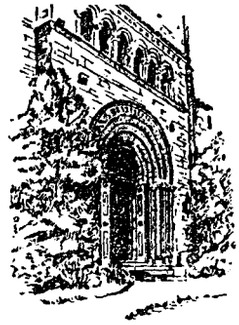

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MISS Eudora Welty's fable of the unreconstructed South, "The Ponder Heart," has a liveliness and witty thrust not common to the work with which this novelist earlier made her reputation. Nothing eludes the fine net of Miss Welty's sensibility as she sets about dredging up these amiable grotesques from the Mississippi folklore: the munificent Uncle Daniel Ponder, a *raconteur* of marathon proportions ("he loves society and he gets carried away") who tried once to give away his own cemetery plot; Bonnie Dee Peacock, his child bride ("on trial"), no brighter than a puff-ball and no bigger than a minute, who worked in Woolworth's because all she knew how to do was make change; Miss Teacake Magee, a widow of considerable merits who sings in the Baptist choir (her solo comes during the collection to cover up people rattling change), and who insisted on performing at her own wedding (she sang "The Sweetest Story Ever Told"), and a scarifying parade of Ponders, Peacocks and Sistrunks, all of whom have transgressed the spectrum of social behavior.

Miss Welty's minor triumph is to elevate their rustic charms and horrors to a quite remarkable degree of stylization, which yet rests on a firm and sustaining base of human tenderness. She finds a humor—usually of class—in the manners of her world, but she does not expose them merely to titillate the Yankees, and one never doubts that all the time, obliquely but with subtle justice, she is judging *our* world as well. And the stain of sadness which darkens in Miss Welty's bright pattern as we see the tragic disproportion of "the Ponder heart" to the mean conditions of life, connects her novel, however tenuously, with the great line of American fiction.

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urchin transfixed with the morbid delights of *Quo Vadis*. The hapless Bonnie Dee is played by Miss Sarah Marshall with superb vacuity and a kind of triumphant barefoot effrontery, though she (and the playwrights) might deepen a little the venal nullity of Miss Welty's *bête noire,* who had not a whit of human curiosity, who was never heard to say "What next?" At the center, Mr. David Wayne gathers all life about him: his Uncle Daniel is a great, soft, spry butterfly of good will, broken against the screen of the prosaic world. (He recalls, somewhat, the lamentable hero of Mr. Thornton Wilder's neglected novel, *Heaven's My Destination.*) Mr. Wayne has perhaps the most humanly expressive and beautiful face on our stage, and he sheds the peculiar radiance of his spirit over everything which brushes against him. I wish only that the Messrs. Fields and Chodorov had allowed *their* Uncle Daniel the sad, exemplary dignity of Miss Welty's: no one could have created that figure with such gentle and delicate potency as Mr. Wayne. (*At the Music Box.*)

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and Orkin, who handled the boy so well in "Little Fugitive," are equally successful with Cathy Dunn as the girl who wants desperately to be part of the courtship. Lori March plays the loving and understanding widow with both dignity and warmth; and Gerald O'Loughlin is likable as the bachelor, although his acting style is too often patterned after Marlon Brando. His, however, is the most difficult role—with his desire to win both the mother and the daughter, both of whose necks he'd like to wring after a trying day at the beach and an ill-fated trip to Macy's toy department. Since Morris Engle and Ruth Orkin are almost as much in love with New York City as they are with their characters, they show us a great deal of the town—perhaps too much—and this slows up the action. "Lovers and Lollipops" would be improved by judicious cutting; but its wise and moving and beautifully-told story is a delight just as it stands.

ANOTHER off-beat love story set in New York, although patterned after soap opera, is "Miracle in the Rain." Jane Wyman is the drab office worker who has to hurry home every night to a whining and psychosomatically-sick mother (Josephine Hutchinson) whose husband (William Gargan) walked out on his family many years ago. Then one day in May of 1942, a soldier (Van Johnson) strikes up a friendship with Jane; and the friendship develops, during the course of many tours around town, into love. "I'll love you forever," Van says as he's rushed off to war. And when he's killed in battle, Jane grows bitter with resentment. But an office friend (expertly played by Eileen Heckart) comes to her rescue by taking her to St. Patrick's Cathedral where Jane becomes devoted to St. Andrew whom she considers much too neglected.

Rudolph Mate has directed his cast very well with Jane and Van in top form during the amusing and sentimental incidents. But "Miracle" also has its corn. So much, in fact, that one is never quite sure if Ben Hecht, who wrote the script from his own story, is pulling one's leg. The episodes built around Jane's mother and father get a bit thick at times; but fortunately the inevitable miracle at the end is handled with restraint. Without pretending to be anything else, "Miracle in the Rain" is a well-acted, handsomely photographed soap-opera.

RESTRAINT and good taste are certainly what "Serenade" lacks. I'm not sure who decided that James M. Cain's flashy novel would make a good movie, but in any case it took three scriptwriters to put together the weak screenplay which is mainly a prop for Mario Lanza's singing. Lanza walks through the role as a farmer with a voice. (The samples range from grand opera all the way down the scale to a couple of new songs written for the picture.) He strikes the fancy of a wealthy nymphomaniac (Joan Fontaine) who arranges music lessons for him and then goes on his singing tours until his opening night at the Met. By this time, however, her fancy has been struck by a sculptor. Meanwhile, back at the Met., Mario, in the middle of "Othello," walks off the stage, to the dismay of Desdemona, flies to Mexico and goes to pieces. A beautiful Mexican girl (Sarita Montiel) restores his health and voice. And if you're still around, you'll hear Lanza sing "Ave Maria" after Sarita prays in a lovely rococo church. If you leave, however, you'll miss some wonderfully absurd dialogue, the big showdown between Joan and Sarita, and Mario's telling off Joan with, "She didn't have to kill you. You're already dead!"

PHILIP T. HARTUNG.

BOOKS

A Scientist's Esthetic Rage for Order

I AM A MATHEMATICIAN. By Norbert Wiener. Doubleday. $5.

By JOHN P. SISK

THE CURRENT suspicion about the scientist is that he tends more and more to be the sort of lopsided super-specialist pictured in Philip Wylie's *Opus 21* at one end of the literary spectrum and in Aldous Huxley's *The Genius and the Goddess* at the other. Those who prefer to believe this had best not read Dr. Wiener's autobiographical sequel to *Ex-Prodigy*. Though it is mainly as a scientist that the great mathematician exhibits himself to the public, and though he is often reticent where other autobiographers are garrulous, what ultimately comes through to the reader is the scientist-human being who approaches Valery's ideal of "developing to the highest point some one of his native qualities while keeping the balance of them all."

Purely as a scientist Dr. Wiener is concerned with his development from early work in the Brownian movement to cybernetics and all that this revolutionary field implies about control and communication. At the beginning he looks over the Charles River wondering how one could bring "to a mathematical regularity the study of the mass of ever shifting ripples and waves," and at the end the desire is at least symbolically realized in the near reality of the automatic factory. Even the layman will sense the clear line of development in what is ultimately, for all its incidental variety, a single piece of work.

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Yet for the layman the terms of this part of the story, even after conscientious paraphrase, remain largely esoteric. This is not mathematics for the millions, nor does the author claim that it is; and if writers like George Gamow or de Noüy seem to excel as clarifiers of scientific concepts it is perhaps because their subjects are more readily clarifiable. But this is only part of the story.

More available is Dr. Wiener's thesis that mathematics is essentially one of the arts and that he is himself the artist-mathematician. Therefore he can speak (too briefly) of the "much-neglected field of mathematical esthetics," deplore the "cold and rigid concept of mathematics," and make it clear that he shares the poet's rage for order. One of the chief motives that drove him to mathematics was "the discomfort or even the pain of unresolved mathematical discord." And thus he was able to claim some years ago in another publication that the difference between a mathematician and a genius like Mozart is one of direction rather than character.

As a matter of fact, there is a great deal in this book for the reader of small calculus and less physics. Dr. Wiener is a morally serious person with a high-grade intellect, a broad culture, a cosmopolitan acquaintance and a great zest for life. It follows that what he has to say about the world he has known, and is now helping to refashion, is anything but dull — whether the subject be the moral problems of the atom bomb, the analogy between the electronic computer and the human nervous system, the novel he almost wrote, the customs of Chinese professors, the inadequacies of his own psychoanalysis, or the connection between Book Three of *Gulliver's Travels* and the philosopher Leibniz. The variety of interest and accomplishment is not on athletic display, but it is enrichingly there.

There is, of course, a villain in the story which, after earlier forbodings, begins to assume its proper shape in the chapter concerned with the war years. It is variously the public and administrative fear

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of science, the desire to reduce it to gadgeteering, or the willingness on the part of scientists themselves to become well-paid technical drones in an increasingly totalitarian world. Ironically, Dr. Wiener makes clear, the war which on the one hand made scientists indispensable, accelerated his efforts and glamorized his achievement, on the other hand undercut his necessary freedom by making him the uneasy custodian "of secrets on which the whole national life might depend." Thus he finds himself in the ambiguous position of the mastermind whom the gangsters would like to take for a ride yet dare not because they cannot imagine getting along without him.

It is at this point that the book becomes most significant for the layman, for it is here that Dr. Wiener must come to terms with the moral, social and political implications of modern science. While the conclusions he comes to and the judgments he passes may not be new to his most likely audience, their restatement in this context is necessary and valuable.

An Open Secret

THE SECRET OF DEMOCRACY. By Suzanne Labin. Vanguard. $5.

By VICTOR C. FERKISS

POLITICAL discussion in France has long been a welter of pretentious nonsense—a demonstration of the inability of a primarily literary culture to deal in an effective fashion with practical political problems. Voices of sanity raised by such as Raymond Aron have seemed to be crying in the wilderness. Friends of France will therefore welcome Suzanne Labin's book as a further sign of a possible revival of common sense among French intellectuals.

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and, in short but succinct chapters, shows (one hesitates to say demonstrates; hers is not that kind of book) why democratic governments are in fact stronger, more dynamic, more efficient and more honest than totalitarian regimes. Most of her fire is directed against the critics on the left, and her exposure of the intellectual nakedness of such cultural emperors as M. Sartre is as cogent as it is pointed.

While *The Secret of Democracy* is polemic in intention and belletristic in execution, it evidences the workings of an informed and disciplined mind, sufficiently out of step with most modern ideologues to prefer the sound to the merely clever. It is hard to see where this book will find a large audience in this country or England, however, even if we can all stand a reminder of homely political truisms.

Miss Labin early states that our theoretical respect for democracy must be converted into an instinctive devotion; happily, however, we are spared any pseudo-mystical exhortation to a "democratic faith." This escape, though, is a narrow one, for Miss Labin believes that the ultimate ground for preferring democracy is that it is the form of government best designed for serving a philosophy of hedonistic utilitarianism—a little more waving of that flag and she could have turned herself into a female T. V. Smith.

The reader is not apt to agree with Miss Labin in all particulars (especially with her overdone attack on the viability of the concept of nationalism), nor even to regard *The Secret of Democracy* as a particularly profound or original book. Yet even those who support democracy because they believe it to be best suited to ends transcending those of Miss Labin can accept her work as useful and heartening. One wishes, however, that she had made more explicit and extensive her stated realization of the conditions

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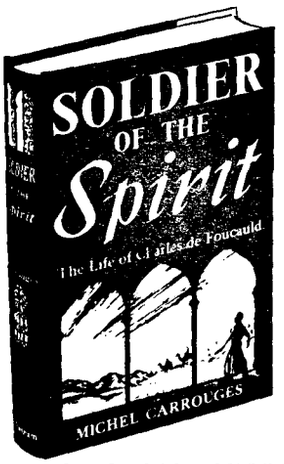

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necessary for the appearance and survival of democracy, so as to avoid leaving the over-all impression that it is always not merely the best but also the most expedient form of government. Quite often in reading *The Secret of Democracy* one has the same kind of reaction one often has to certain books of Christian apologetics—the desire to cry out, "Yes, yes, I agree with you of course, but is it really as simple as all that?"

Political Drama

ALL HONORABLE MEN. By David Karp. Knopf. $3.95.

By JOHN F. SULLIVAN

DESPITE his errors, despite his terrible legacy to us of difficulty and disillusion, a certain nineteenth-century type of liberal remains, in many ways, a figure of tragic nobility. His end, it is true, was not after the high, Roman fashion, nobly defiant, but it is no less tragic to have dwindled into a grubby witness before an investigating committee or a shady lawyer who takes on dubious civil liberties cases.

It is this tragedy which, I think, David Karp attempted to realize in his new novel, *All Honorable Men*. Though it is beautifully constructed, absorbing, and most readable, it remains essentially a melodrama, a "shocker" capitalizing on contemporary headlines. Two immediate modern developments provide its material: the loyalty investigation that ends in indiscriminate charges, careless of the lives it ruins, and the attempt to give conservatism an intellectual respectability.

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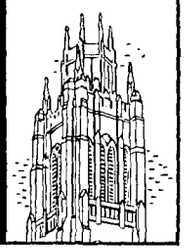

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In the process of selecting a staff for the foundation, the General raises an objection to one proposed appointee, on the basis of derogatory material he has illegally acquired from the FBI's raw files. Dr. Burney unwisely encourages the reluctant subject of the controversy to demand a hearing. In the resulting investigation, conducted by vicious and unscrupulous means, the widening stain engulfs not merely the immediate quarry but most of Dr. Burney's staff and leaves his own record deeply tainted.

Our sympathies are engaged, of course, for the unfortunate victims, and we are encouraged to hate the villains, just as we are made to feel sympathy and hate by newspaper accounts of the same sort of event. Beyond this elementary melodrama, however, the novel rarely penetrates, and, when it does, the moral issues are not clearly presented.

Perhaps Mr. Karp meant to say that black-or-white choices are impossible in these matters, but what the novel actually does is to confuse the two. Just when we have been convinced that a course is white, it is suddenly disclosed to have been black—or the reverse. This is especially true of the presentation of the lawyer, Vic Vircassian, and it may have happened because Mr. Karp became aware that Vircassian was stealing the show quite away from his nominal but unappetizing hero, Dr. Burney.

I could not help wishing that Mr. Karp had resisted the glamour of his "loyalty" investigation plot in order to develop more profoundly the theme of the failure of the "new conservatism" to justify itself. For he is capable, I think, of something more subtle than the grotesque caricatures which he offers as representatives of the supporters of conservatism and more valid than the crude symbolism of showing his liberal, Dr. Burney, submitting to

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a seduction by the feminine member of his Board. Actually, the theme of "renascent conservatism" virtually drops out of the book as the melodrama of the investigation picks up speed, and the reader is left with the feeling of incompleteness.

Humor and Irony

WINTER IN THE AIR. By Sylvia Townsend Warner. Viking. $3.50.

By DACHINE RAINER

A GREAT deal has happened to both literary taste and to Miss Warner's talent since 1926 when her *Lolly Willowes* was the first Book-of-the-Month Club selection. Not only have standards for the minor novelist fallen into a grave decline, and Gresham's Law seen them give way to the sentimentality of Rumer Godden or the pretentious trash of Wouk, but the exciting experimentation or relative daring of writers has, with little exception, been self-expurgated during the last couple of decades, so that their current work or the work of their successors seems archaic and stratified. It has not been a glorious road from *Lolly Willowes* to *Winter in the Air.*

Certainly by her earlier standards this collection of short stories, most of them reprinted from the *New Yorker,* indicates a decided thinning of a very substantial gift; however, by comparison with much of what passes for the art of fiction, it is work of a very high order indeed. Miss Warner seldom fails to illuminate an aspect of experience, but she equally seldom succeeds in exalting us by the uniqueness of her vision or the grandeur of her attempt. Her characters, scrupulously portrayed, with an amused faintly contemptuous air—she is detached from the human condition, not identified with it, except for the first story which conveys a certain anguish—have a sameness, not necessarily arising from any real similarity, but from Miss Warner's square and unadorned approach. There is a plethora of the middle-

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aged, middle-class in either outlook or actuality, and even the young frequently seem tired and somewhat seedy; many of the stories occur during the War, or Post-War, and their atmosphere is, understandably, one of apathy and deprivation, occasionally relieved from dullness only by the author's humor and ironic detachment.

Her humor, sophistication, perception, and, above all, her preoccupation with craftsmanship, however orthodox, are all to be highly commended, and I do not mean to say this in a methodical or off-hand manner; they are indeed rare. Her passions, and, consequently, the degree to which she establishes rapport with her characters are limited by control and refinement in a typically English manner. Detachment, polish, and a faint, but unmistakable, upperclass allegiance cling to her as to that much underrated and equally cultivated writer, Somerset Maugham; Miss Warner's is a more complicated manner, but her preoccupations and her fluid style alike are reminiscent of the older writer, and like him, she fails in achieving a major status through an absence of ambition. For the minor novelist, like the minor painter, it is the scope of the work, all things being equal, that is decisive. These stories are created on a very circumscribed canvas; they are superbly executed, but Miss Warner is—at least in this collection—simply not concerned with larger moral issues or with an enraptured or highly imaginative approach to her art.

REVIEWERS

John P. Sisk is a member of the English faculty at the University of Gonzaga.

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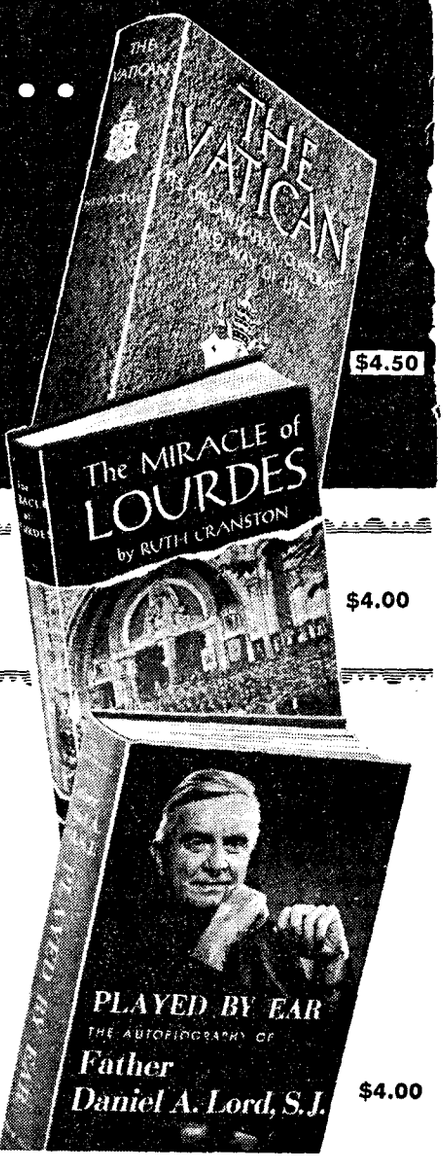

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